





INSCRIBED TO RENÉ

...The...

# Vade Mecum

— of —

# Piano Technique

Compiled By

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THIEBES-STIERLIN MUSIC CO.

# PREFACE.

A larger work would be needed for an exhaustive treatment of Piano Technique. This VADE MECUM claims to give merely such exercises as are most needed by the modern pianist. Additional material along lines herein indicated will be found in the compilations of Pishna, Germer, Tausig and Philipp.

L. E. B.

## A SUGGESTION

For the proper use of the "*Vade Mecum of Piano Technique*" by Lucien E. Becker.

Preparatory exercises, p. 3 and 4, may be used for the first six months or year of piano instruction.

After having familiarized the pupil with rhythm and movements of the exercises (which must absolutely be done by separate hand practice), use hands together as follows:

## PLAY

- a. Once.
- b. Four times.
- c. Four times.
- d. Once.
- e. Three times.
- f. Once.
- g. As indicated.
- h. Every repetition four times.
- i. Once, repeating every measure three or four times.

The metronome is supposed to beat throughout the practice which will consume about fifteen minutes.

After a month or two introduce the following rhythmical changes:

Ex. a. Play four quarter notes, followed by eight eighth notes, treating every finger in the same manner.

Ex. b. Play once as written and double the time for the next three repetitions.

Ex. c. Double time.

Ex. d and e. Do not change.

Ex. f. Change as indicated.

Ex. g and h. Same change as f.

Ex. i. Double as indicated but do not increase the speed.

The first additions to use from the "Daily Exercises" will be Chapter IV Scale Practice, p. 7.

Begin with metronome at 50, one note to each beat. Play twice. Two octaves.

Two notes to each beat Twice. Two octaves

Three notes to each beat. Three times. Three octaves.

Later take four and six notes to each beat.

Hands must be practiced separately and then together.

The next addition will be Chapter VII Arpeggios p. 9. Use Ex. a and b and practice same way as scale, beginning with one note to each metronome beat. Later use Ex. c first line only; playing the right hand up (first measure), left hand down (second measure). Later, hands together.

About this time discard "Preparatory Exercises", using however, at first position C, D, E, F, G, metronome 50 and omitting rhythm of sixteenth.

For this position only the following examples of Chapter I may be used: A, C, H, I, J, K, M, O and Q.

After this we advise the following order of taking up Chapters V, III, II, VI, VIII.

For advanced students the suggestion of practice programs may be advisable. These programs do not take longer than fifteen minutes for performance, and should be changed from time to time.

## I

Chapter I—a, b, h, i. Chapter II—a. Chapter IV—a, b, c, d. Chapter V—a, b, c, d. Chapter VII—c, first line. Chapter VIII—g.

## II

Chapter I—c, d, j, r. Chapter IV—a, b, c, d. Chapter II—b. Chapter III—a, b, c. Chapter V—d, e. Chapter VIII—b.

## III

Chapter I—d, e, o. Chapter II—c. Chapter IV—c. Chapter VII—a, b. Chapter V—f. Chapter VIII—a.

## IV

Chapter I—a, k, t. Chapter IV—e. Chapter III—a, b. Chapter VII—c. Chapter VI—a. Chapter VIII—d.

## V

Chapter I—l, m, n, u. Chapter III—c. Chapter IV—a, b, c, d. Chapter VI—b. Chapter V—e, f. Chapter VIII—f.

## VI

Chapter I—f, g, s, t. Chapter IV—e. Chapter II—b, c. Chapter V—e, f. Chapter VII—c. Chapter VIII—c, e.

# THE VADE MECUM OF PIANO TECHNIQUE.

LUCIEN E. BECKER.

## PREPARATORY EXERCISES.

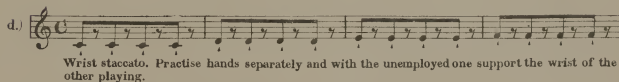
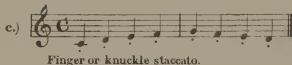
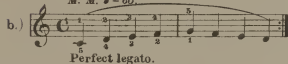
Press down five keys. Keep hand in normal position. Be particular that every finger remain in turned position. Have every finger including thumb strike from third joint, and use highest possible finger action.

At first exercise hands separately. After thorough practice use both hands together.

*M. M. ♩ - 60.*



*M. M. ♩ - 60.*

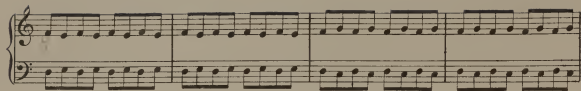


Portamento. Finger is half of the time on, key and the rest of time kept up over key by wrist action.

*M. M. ♩ - 60.*



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g.)  $\text{♩} = 60.$  4 times, 4 times, 3 times, 4 times.  
 Legato. Both hands alike.

h.)  $\text{♩} = 60.$

Thumb action: Scale Preparation. Practise hands separately.

Thumb must move far under the hand as soon as second finger strikes.

i.)  $\text{♩} = 60.$

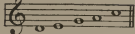


The first note of every group is struck with down wrist action. Last note of each group is played sharply staccato with bounding up wrist movement. The hand is held perfectly motionless in stroke position during the value of the rests. This exercise may be doubled by repeating the first half of every measure instead of taking a half rest. Absolutely necessary are strictest time and swiftest motions.

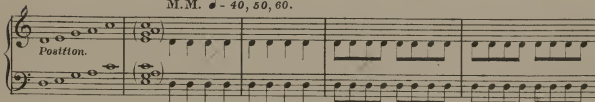
# DAILY EXERCISES.

1

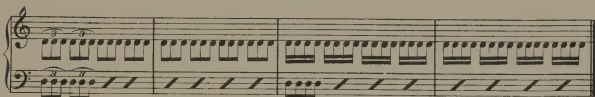
## I. FINGER TRAINING.

The position  is taken and every finger is practised separately, after that two, then three and at last four and five fingers are used in conjunction. The left plays the same notes as the right hand and therefore uses the weak fingers when the right plays the strong ones and vice versa.

M.M. ♩ 40, 50, 60.



Every finger or set of fingers is to be practiced according to this formula.

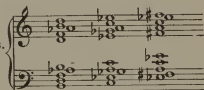


Underlined numbers signify held keys.

- a.) 2 3 4 5 1  
1 3 4 5 2  
1 2 4 5 3  
1 2 3 5 4  
1 2 3 4 5
- b.) 3 4 5 1 2  
1 4 5 2 3  
1 2 5 3 4  
1 2 3 4 5
- c.) 3 4 5 1 2  
2 4 5 1 3  
2 3 5 1 4  
2 3 4 1 5
- d.) 4 5 1 2 3  
1 5 2 3 4  
1 2 3 4 5
- e.) 1 4 2 3 5  
1 3 2 4 5  
2 5 1 3 4  
2 1 3 4 5
- f.) 1 2 3 4 5  
2 1 3 4 5  
— 1 2 3 4 5
- g.) 3 1 2 4 5  
4 1 2 3 5  
5 1 2 3 4
- h.) 3 4 5 2 1  
1 4 5 2 3  
1 2 5 4 3  
1 2 3 4 5
- i.) 3 4 5 1 2  
2 4 5 1 3  
2 3 5 1 4  
2 3 4 1 5
- j.) 1 4 5 2 3  
1 3 5 2 4  
1 3 4 2 5  
1 2 5 3 4  
1 2 4 3 5
- k.) 4 5 1 2 3 3  
1 5 2 3 4 3  
1 2 3 4 5 4
- l.) 4 5 1 2 3  
1 5 2 3 4  
1 2 3 4 5

m.) $\begin{array}{c} 4 \ 5 \ 3 \ 1 \\ \hline 1 \ 5 \ 3 \ 4 \\ \hline 1 \ 2 \ 4 \ 3 \end{array}$	p.) $\begin{array}{c} 5 \ 1 \ 3 \ 2 \\ \hline 1 \ 2 \ 4 \ 3 \ 5 \\ \hline 2 \ 3 \ 4 \ 1 \ 2 \end{array}$	r.) $\begin{array}{c} 5 \ 1 \ 3 \ 2 \\ \hline 1 \ 2 \ 4 \ 3 \ 5 \\ \hline 2 \ 1 \ 5 \ 3 \ 4 \end{array}$	t.) $\begin{array}{c} 2 \ 1 \ 4 \ 5 \\ \hline 3 \ 4 \ 1 \ 2 \ 5 \\ \hline 3 \ 5 \ 1 \ 2 \ 4 \end{array}$
n.) $\begin{array}{c} 4 \ 5 \ 3 \ 1 \ 2 \\ \hline 1 \ 5 \ 4 \ 3 \ 2 \\ \hline 1 \ 2 \ 5 \ 3 \ 4 \end{array}$	q.) $\begin{array}{c} 5 \ 1 \ 3 \ 2 \\ \hline 1 \ 2 \ 4 \ 3 \ 5 \\ \hline 2 \ 1 \ 4 \ 3 \ 5 \\ \hline 3 \ 1 \ 4 \ 2 \ 5 \\ \hline 4 \ 1 \ 5 \ 2 \ 3 \end{array}$	s.) $\begin{array}{c} 1 \ 2 \ 3 \ 4 \ 5 \\ \hline 1 \ 3 \ 4 \ 5 \ 2 \\ \hline 1 \ 4 \ 3 \ 5 \ 2 \\ \hline 1 \ 5 \ 4 \ 3 \ 2 \end{array}$	u.) $\begin{array}{c} 2 \ 1 \ 4 \ 5 \\ \hline 3 \ 4 \ 1 \ 2 \ 5 \\ \hline 3 \ 5 \ 1 \ 2 \ 4 \end{array}$

Other Positions.



## II. TWO FINGER EXERCISES.

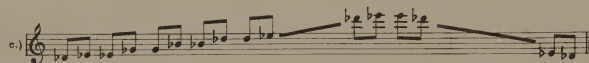


Fingering 12, 23, 34, 45,

Hands separately and together.



Same fingering as above.




Same fingering.

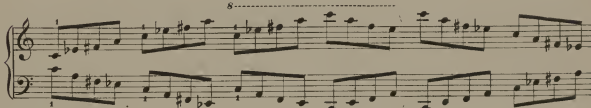


## III. THUMB EXERCISES.

a.) 


Practice in strict time.

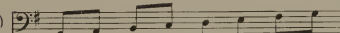
b.) 

c.) 


Play in all keys.

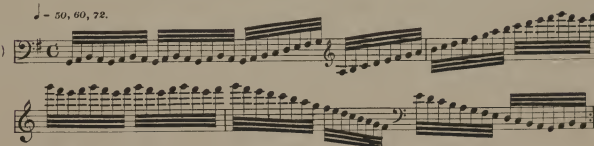
## IV. SCALE PRACTICE.

a.)  etc. two octaves and return.

b.)  etc. two octaves and return.

c.)  etc. three octaves and return.

d.)  etc. four octaves and return.

e.) 

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## V. OCTAVE PRACTICE.


♩ - 50, 60, 72.

a.)  One Octave scale and return.

b.)  One Octave scale and return.

c.)  One Octave and return.

d.) 

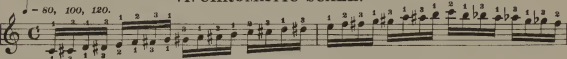
e.) 

f.) 

Example e. and f. in all keys.

## VI. CHROMATIC SCALE.

♩ - 80, 100, 120.



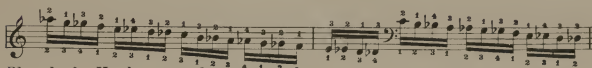
Practice beginning with any tone of the chromatic scale and always play rapidly.



♩ - 50, 60, 72.



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Play slowly. Hands separately.

### VII. ARPEGGIOS.



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## VIII. VARIOUS EXERCISES.


 $\theta = 60, 80, 100,$ 

a.)

A musical score for exercise a) consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a sequence of eighth notes with fingerings indicated by numbers 1-5 above or below them. The second staff continues the melody with similar notation, ending with a double bar line.

b.)  Musical notation for exercise b.) on a treble clef staff. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Fingering numbers (1-5) are written above and below the notes. The exercise ends with a double bar line.

c.)  Musical notation for exercise c.) on a single staff. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with many notes beamed together. Fingerings are indicated by numbers 1-5 above the notes. The exercise ends with a double bar line.

d.) 

f.) 

Same fingering for all keys.

g.)

h.)

etc.

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